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2005-2006

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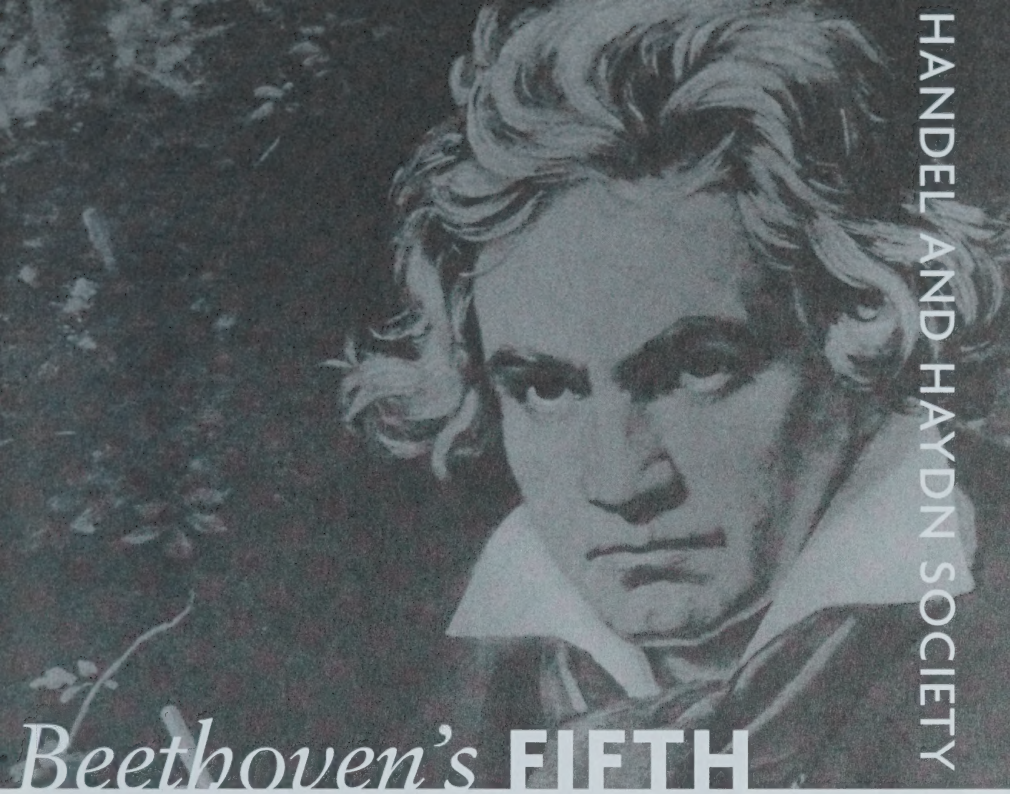

HANDEL AND HAYDN SOCIETY

Beethoven's FIFTH

Large print program notes are available in the lobby.

Cover Photos: Michael Lutch

Board of Governors/ Board of Overseers	5
Program	7
Program Notes	8
Artist Profiles	11
Orchestra Roster	13
2005-2006 Season	14
Administration	17
Contributors	19

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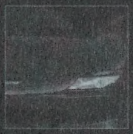

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Rich Warren, *Chicago Tribune*, 6/1/90.

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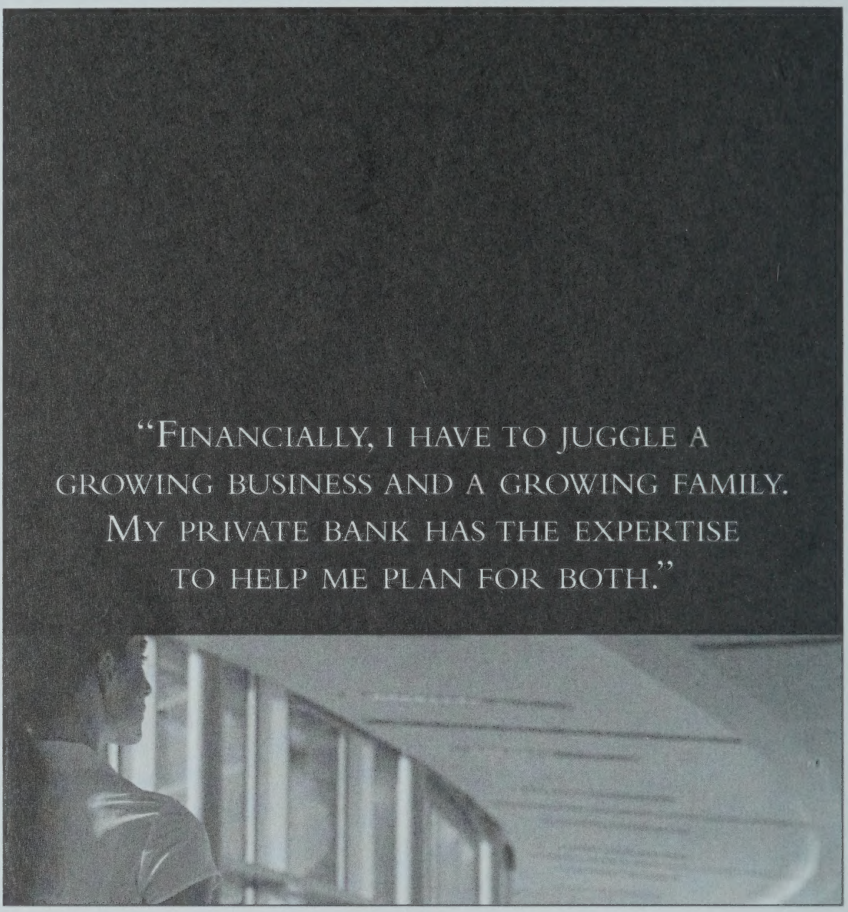

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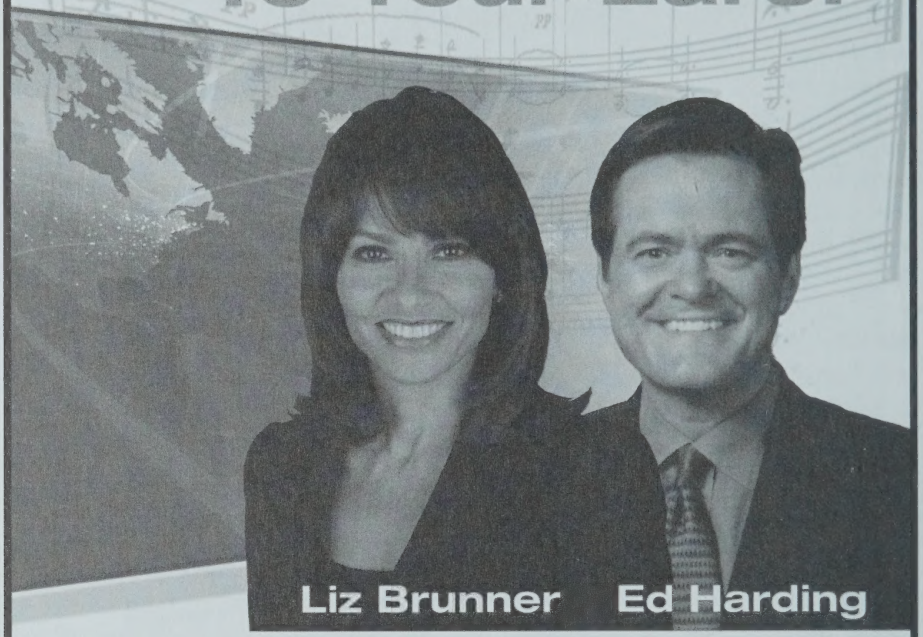

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HANDEL AND HAYDN SOCIETY

Grant Llewellyn, Music Director

Christopher Hogwood, Conductor Laureate

Program

2005-2006 SEASON

Friday, January 13, 8.00pm
Saturday, January 14, 3.00pm
Sunday, January 15, 3.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor

FRIDAY AND SUNDAY

Violin Concerto in D Major, Op. 61 — Ludwig van Beethoven (1770-1827)

Allegro ma non troppo
Larghetto
Rondo – Allegro

Richard Tognetti, violin

SATURDAY

Musical introduction and demonstration hosted by Harvard University Professor Thomas Forrest Kelly

—INTERMISSION—

Symphony No. 5 in C Minor, Op. 67 — Beethoven

Allegro con brio
Andante con moto
Allegro
Allegro

The audience is invited to remain following the concert as Grant Llewellyn and guests take questions from the stage.

The program runs for approximately one hour and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

The Handel and Haydn Society wishes to acknowledge WCVB-TV and WCRB 102.5 FM, media sponsors for this program.

Program Notes

DESTINY KNOCKING

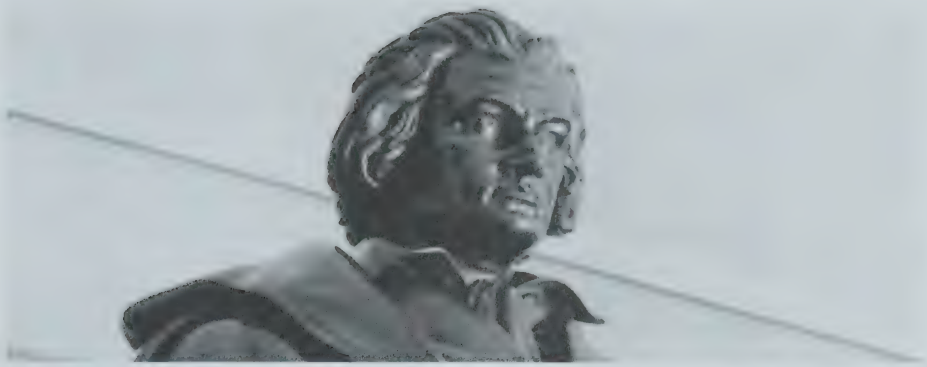
Between 1790 and 1792, Beethoven began writing a violin concerto, but only completed 259 measures. Between this first truncated effort and the Violin Concerto (1806), he wrote two works for solo violin: the Romances Op. 40 and 50. The four-year period from 1804 to 1808, was one of great creative activity for Beethoven: He produced the Sonatas, Op. 53, 54, and 55; the Fourth Piano Concerto; the "Razumovsky" quartets; the first two versions of *Fidelio;* the overture to *Coriolan;* the Mass in C; the Cello Sonata in A major; the Fifth and Sixth Symphonies; and the Violin Concerto. During the second half of 1806, his efforts centered on writing the Fourth Symphony and the Violin Concerto.

NOTES IN BRIEF

Both works on the program come from the apex of Beethoven's career, the midpoint of his middle period (1802 and 1812), called the Heroic Period. He was at the height of his productivity and fame. Heroic not only is the title of his Third Symphony ("Eroica") from 1804, but also describes Beethoven's personal heroism in overcoming the most devastating handicap a musician can suffer: encroaching deafness. This decade was launched by his writing the Heiligenstadt Testament in 1802, in which he railed about his loss and considered suicide. He triumphed by working through this crisis, achieving a catharsis to the degree that during his Heroic decade he did not even mention the worsening problem in his numerous letters and diaries. Beethoven's creative life is frequently divided into three periods: 1790–1802, the early period Vincent D'Indy called Imitative (of Beethoven's teacher Haydn and of Mozart); the Heroic, outlined above, from 1802–1812; and the Late period, 1816 until his death in 1827. So important are the innovations occurring between the first two periods that scholars often divide the Classic and Romantic eras by beginning the Romantic with Beethoven's Heroic period in 1802. Both the Violin Concerto and the Fifth Symphony are now considered such repertoire staples it is difficult to imagine the Concerto was not always a "war horse." All symphonies in Beethoven's lifetime became disseminated through the publication of piano arrangements to be played at home.

Beethoven scholar Lewis Lockwood points out the similarity in mood between the Violin Concerto and the reunion of Leonora and Florestan in *Fidelio:* the three (including Rocco) sing a trio. Its mood is one of emotional tenderness, "an unforgettable expression of quite serenity and love. And it is exactly this quality that Beethoven brings to his Violin Concerto, often noted for the ideal tranquility of its first two movements, the vivid spirit of its finale, and the sense of emotional cogency and connectedness that binds the work together."

The Concerto was written in great haste for Franz Clement (1780-1842), who premiered the work, but did not have the benefit of a single rehearsal. (He likely had access to the solo part before the orchestral parts were completed, so he probably did not sight read the work.) The concert took place on December 23, 1806, and included Clement's theatrics: He played his own *Fantasia* on the instrument upside down!



The statue of Beethoven which the Society donated to New England Conservatory.

After the initial negative reviews (see next page) the fate of the composition was sealed for decades. Four attempts to revive the work in as many cities over the next thirty years were unsuccessful: Tomasini in Berlin in 1812; Baillot in 1828 in Paris; 1833 by Vieuxtemps in Vienna; and 1836 by Uhlrich in Leipzig. Not until the prodigy Joachim at age thirteen played it under Mendelssohn's baton in London in 1844, and in 1853 under Robert Schumann, did the piece take hold. Joachim's cadenzas, written in 1853 and 1885, together with Fritz Kreisler's, have become standard. The first published edition of the Concerto was dedicated to Beethoven's friend Stephan von Breuning.

Muzio Clementi, a successful London publisher as well as a composer, asked Beethoven to transcribe the work as a piano concerto. If indeed Beethoven wrote this transcription, the best part is the first-movement cadenza. Although he played the violin, the piano was Beethoven's instrument as a performer. The piano concerto version never caught on.

If we could travel back in time and hear only one concert in the past, that concert would have to be the four-hour event December 22, 1808, at the Theater an der Wien in Vienna. An Akademie (that is, a concert for the composer's benefit), the concert presented the premieres of both the Fifth and the Sixth Symphonies, as well as performances of the Fourth Piano Concerto and an improvisation, both with Beethoven at the keyboard, and two excerpts from his Mass in C. (The Handel and Haydn Society did a version of this concert with the two symphonies and piano concerto.) The original announcement for the concert confused the two symphonies by calling the Sixth, the Pastoral, No. 5!

The opening phrase of Beethoven's Fifth has been described as "destiny knocking at the door."

The Fifth Symphony has many firsts: the first to use trombones (in the last movement, recalling Mozart's reserving them for the finale in *Don Giovanni);* the first to bring back material from a previous movement in a later movement (the third-movement scherzo reappears in the finale); and to begin in one key, C Minor, while the finale appears in another, C Major—a metaphor for triumph. The Ninth Symphony is the only other Beethoven symphonic example: It begins in D minor and ends in D major.

After the first performance Beethoven lengthened the last note of the second of the two famous four-note figures: "da da da dum." Robert Louis Stevenson, in *The Ebb Tide,* described this as "destiny knocking on the door." Those three throbbing beats from the first movement are heard

in the third and fourth movements. Metronome markings for the symphonies were not added until the invention of the metronome in 1816. Beethoven published the markings from the newest technology for his then-extant symphonies in December 1817. Of course, by now he was completely deaf, which may explain why his markings are considered as consistently too fast.

Unlike the Violin Concerto, which took decades to enter the repertoire, the Fifth Symphony was immediately embraced. Goethe told Mendelssohn, who played the Fifth's first movement on the piano: "This arouses no emotion; nothing but astonishment; it is grandiose." He continued grumbling and after a long pause said, "It is very great; quite wild; it makes one fear that the house might fall down; what it must be like when all those men play together!"

Berlioz discussed a performance with his composition teacher Lesueur. Lesueur's first reaction at the concert was "Ouf! Let me get out. I must have some air. It's amazing! Wonderful!" The next day Berlioz dragged out of him another acknowledgment: Lesueur "suddenly shook his head and smiled in a curious way and said, 'All the same, music like that ought not to be written.' 'Don't worry, master,' I retorted, 'there is not much danger that it will.'"

-Andrea Olmstead

Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, *she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.*

THE REVIEWS ARE IN...

Early reviews, in January 1807, of Beethoven's Violin Concerto were not complimentary. The Viennese Theater Newspaper wrote, "Musical authorities are unanimous in their opinion of Beethoven's Concerto: while they acknowledge that it contains some fine things, they agree that the continuity often seems to be completely disrupted, and that the endless repetitions of a few commonplace passages could easily lead to weariness. It is being said that Beethoven ought to make better use of his admittedly great talents, and give us works like his first Symphonies in C and D [note the lack of mention of the Third Symphony], his charming Septet in E flat, the spirited Quintette in D and others of his earlier compositions, which will assure him of a permanent place among the foremost composers. It is feared, though, that if Beethoven continues to follow his present course, it will go ill both with him and the public. The music could soon fail to please anyone not completely familiar with the rules and difficulties of the art. Burdened by a host of unconnected and piled-up ideas, and a continual tumult of different instruments which should merely create a characteristic effect at their entry, he could only leave the concert with an unpleasant sense of exhaustion...The audience in general [however] were extremely pleased by this Concerto and by Clement's improvising."

Hector Berlioz wrote of a performance in February 1847: "This work is marvelous in melodic richness, unexpected in its harmony, broad in its form, and contained in its instrumentation. The first movement and the Larghetto is, above all one of incomparable beauty. But the theme for the Rondo is one of these phrases that is a little heavy in its uncouth joviality, which all the artistic output and work does not disguise and that has as a punishment the absence of eminence."

Artist Profiles

Grant Llewellyn, conductor

Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

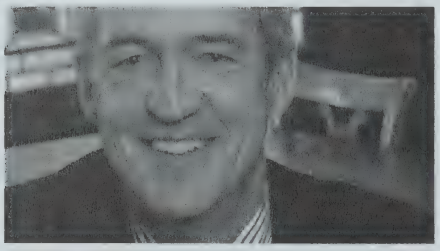
Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw, Stephanie Blythe, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Next year, the Society will launch a multi-year collaboration with Chen Shi-Zheng, who will stage Monteverdi's three surviving operas in a historic co-production with Handel and Haydn and the English National Opera, beginning with *Orfeo* in London and Boston in 2006.

Richard Tognetti, violin

Richard Tognetti studied at the Sydney Conservatorium of Music, where he was awarded the Tschumi prize in 1989. In that same year he took up the position of Artistic Director and Leader of the Australian Chamber Orchestra. He has developed a keen sensibility for performing music on period, modern and electric instruments. In addition to Mr. Tognetti's busy schedule at home and overseas with the Australian Chamber Orchestra, solo and chamber music activities have included a performance at the Salzburg Festival, Brahms' Double Concerto with Pieter Wispelwey and conductor Frans Brueggen, and the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony Orchestra. Performances in the 2001 Sydney Festival of Mozart's *Mitridate, rè di Ponto* marked Mr. Tognetti's debut as an opera conductor. He has recorded extensively, including Beethoven's Violin Concerto, at classical pitch, on ABC Classics. The Australian Chamber Orchestra's ground-breaking collaboration with rock singer Peter Garrett and cartoonist/philosopher Michael Leunig resulted in the best-selling release of a recording of *The Carnival of the Animals* accompanying a book of Leunig's text and illustrations. Amidst his ever more varied activities have been an appearance at the Opening Ceremony of the Rugby World Cup 2003 with James Crabb, and work on Peter Weir's 2003 film *Master and Commander*–as composer, soundtrack soloist and violin tutor to Russell Crowe. Mr. Tognetti, who was made a National Living treasure in 1999 in Australia, makes his Handel and Haydn Society debut in these concerts.

Thomas Forrest Kelly, lecturer



Professor Thomas Forrest Kelly received his B.A. from the University of North Carolina at Chapel Hill and spent two years on a Fulbright Scholarship in France studying musicology, chant, and organ. He holds a Ph.D. from Harvard University (1973) with a dissertation on office tropes. He has taught at Wellesley, Smith, and Amherst Colleges, and most recently at Oberlin College, where he directed the Historical Performance Program and served as acting Dean of the Conservatory. He was named a Harvard College Professor in 2000 and the Morton B. Knafel Professor of Music at Harvard University in 2001. Professor Kelly's main fields of interest are chant and performance practice. He won the Otto Kinkeldey Award of the American Musicological Society for *The Beneventan Chant* (Cambridge University Press, 1989). His book, *First Nights: Five Musical Premieres,* (Yale University Press, 2000), details the first performances of five important musical icons. Professor Kelly last appeared on the Handel and Haydn Society stage in 2003 leading an informative program about Beethoven's Symphony No. 9.

Handel and Haydn Society Orchestra

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Daniel Stepner, concertmaster
Joan & Remsen Kinne Chair
Susanna Ogata
Christina Day Martinson
Jane Starkman
Sue Rabut Cartwright
Krista Buckland Reisner
Guiomar Turgeon
Danielle Maddon
Clayton Hoener
Julie Leven

VIOLIN II
Linda Quan
Dr. Lee Bradley III Chair
Etsuko Ishizuka
Lisa Brooke
Dianne Pettipaw
Abigail Karr
Anne Marie Chubet
Lena Wong
Julia McKenzie
Jennifer Schiller
Barbara Englesberg

VIOLA
David Miller
Chair funded in memory of Estah & Robert Yens
Christof Huebner
Anne Black
Susan Seeber
Barbara Wright
Laura Jeppesen
Dorcas McCall
Harold Lieberman

CELLO
Sarah Freiberg
Candace & William Achtmeyer Chair
Alice Robbins
Marc Moskovitz
Andrè O'Neil
Jan Pfeiffer-Rios
Christopher Haritatos

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Anne Trout
Amelia Peabody Chair
Nicholas Pap
Gregory Koeller
Karen Pandolfi

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Christopher Krueger
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Stephen Hammer
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Marc Schachman

CLARINET
Eric Hoeprich
Diane Heffner

BASSOON
Andrew Schwartz
Charles Kaufmann

CONTRABASSOON
Thomas Sefcovic

HORN
Richard Menaul
Grace & John Neises Chair
Lowell Greer

TRUMPET
Bruce Hall
Jesse Levine

TROMBONE
Robert Couture
Hans Bohn
Brian Kay

TIMPANI
John Grimes
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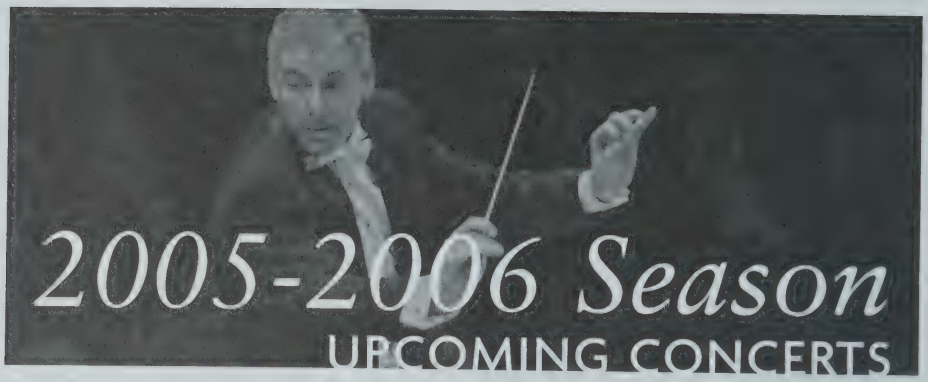
CLASSICAL 102.5 WCRB BOSTON



A MOZART SOIRÉE

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Principal wind players from the Handel and Haydn Orchestra play Mozart's great Serenade in C Minor and wind arrangements of his classic operas.

MOZART: Serenade in C Minor
MOZART: Quintet for Piano and Winds

Stephen Hammer, directing
John Gibbons, fortepiano

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Grant Llewellyn, conductor
Karina Gauvin, soprano Richard Clement, tenor

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Grant Llewellyn, conductor
Kristian Bezuidenhout, fortepiano

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Grant Llewellyn, conductor
James Gilchrist, Evangelist

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Debbie First and Kathy Weld, Co-Chairs

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THE SOCIETY'S YOUTH CHORUS

One of three choirs in the Society's Vocal Apprenticeship Program, the **YOUTH CHORUS** has received a prestigious invitation to perform at the American Choral Directors Association's annual convention this February in New York City. This is a special honor for these dedicated and talented young singers.

To make this trip a reality, **WE NEED YOUR HELP.** Please consider making a contribution to aid in deferring transportation and housing costs associated with this event.

For more information or to offer your support, please contact **Robin Baker,** Director of Educational Programs, at **617 262 1815, ext. 26** or **rbaker@handelandhaydn.org.**

THE HANDEL AND HAYDN SOCIETY

Ambassadors

The Handel and Haydn Society Ambassadors are loyal patrons who volunteer during the concert season by welcoming new subscribers. They also host and attend events, often with the Maestro and musicians, where longtime and new subscribers gather to meet and share their common interests in the Society's music.

We welcome your participation in our Ambassador program and invite you to join in our collective enthusiasm to create and encourage building new relationships within the Society.

For more information, please contact Marc Young at the Handel and Haydn offices, 617 262 1815 ext 24 or myoung@handelandhaynd.org.

Bonnie Wax
Board of Governors

Youth Outreach

VOCAL APPRENTICESHIP PROGRAM

The Vocal Apprenticeship Program is one of the Society's most important educational initiatives, addressing the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring and guidance these young singers need to reach their full potential, musically, academically, and personally.

The program includes three choral ensembles. The **Handel and Haydn Singers** for students age 8-11 who may not have sung in a choir before, or are learning to read music. The **Youth Chorus** features over 50 choristers from 21 communities, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school age females.

For more information contact Robin Baker at 617 262 1815, ext. 26 or rbaker@handelandhaydn.org for an audition time.

Administration

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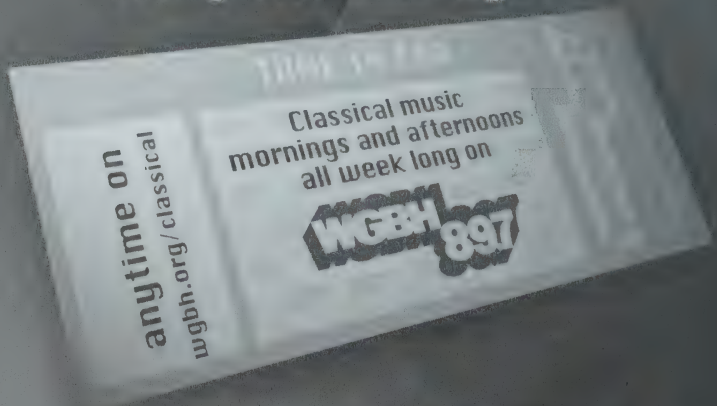

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